

200

HANDEL+HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

HAYDN
THE CREATION

MAY 1 + 3, 2015
AT SYMPHONY HALL

2014-2015 BICENTENNIAL SEASON

HANDEL+HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

BEETHOVEN SYMPHONY NO. 9

A COMMUNITY CELEBRATION

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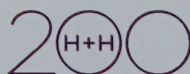
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WELCOME TO HAYDN *THE CREATION*

It is my great pleasure to welcome you to Haydn *The Creation*, a magnificent work that the Handel and Haydn Society premiered in this country in 1819. H+H's musical legacy is unmatched, and I'm particularly proud of the work that Artistic Director Harry Christophers, our musicians, Board, and staff have accomplished as we celebrate this 200-year milestone. I hope you, our audience, are enjoying the many facets of the Bicentennial events and concerts we have planned for you.

After eight years at H+H, I recently announced that I will be stepping down in my role as Executive Director and CEO. My tenure was one of growth for the organization with a five-year strategic plan that repositioned H+H's educational and community programs and fostered fruitful artistic partnerships and programs, critically-acclaimed tours, and an ambitious recording catalog. I have deeply enjoyed working with Harry Christophers, and I am thrilled that the Board has extended his contract as Artistic Director until 2018.

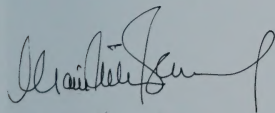
While establishing a strong artistic and financial foundation, we set higher ambitions for the institution by receiving the two largest gifts in our history and launching *Instrumental Voices*, a \$12 million capital campaign. Ten million dollars has been raised toward this campaign so far, and I am deeply grateful for the support of donors who have expressed their love for H+H through their generous participation.

Most important to me has been you, our audience, and the children and families who have benefitted from our various education and community initiatives, established to ensure that future generations of Bostonians love and support Baroque and Classical music with H+H. This organization has been my family since 2007. I am grateful for what you and this institution have taught me, for the musical awakenings and the trust that have been vested in me to guide H+H.

I hope that you will join H+H for the 2015-2016 Bicentennial Season by renewing your subscription today. Next season's tremendously dynamic programming, led by Harry Christophers and frequent guest conductor Richard Egarr, among other leaders, will be rich and full of dramatic debuts and incredible performances.

Thank you again for your unwavering support to H+H!

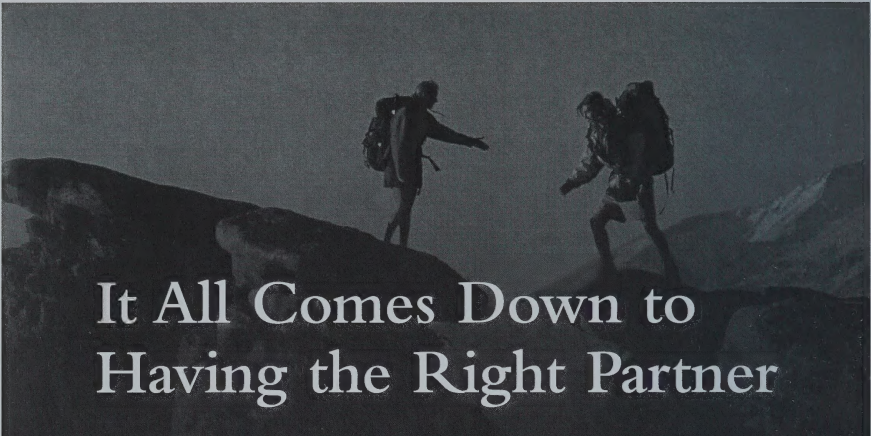
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Marie-Hélène Bernard
EXECUTIVE DIRECTOR AND CEO



PHOTO: GRETJEN HELENE



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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. H+H is celebrating its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *Creation*, and Bach's *St. Matthew Passion*. Today, H+H is widely known through its local subscription series, tours, concert broadcasts on 99.5 WCRB and National Public Radio, and recordings. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include *Mozart Requiem* (2011), and *Coronation Mass* (2012), as well as the critically acclaimed *Haydn, Vol. 1* (September 2013) and the best-selling *Joy to the World: An American Christmas* (October 2013). Special CDs being recorded for the Bicentennial include *Handel Messiah* (currently on sale) and *Haydn The Creation* (scheduled for October 2015).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher educational institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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ARTISTIC DIRECTOR'S NOTE

HARRY CHRISTOPHERS

We close the season with another concert devoted to one of the eponymous composers of our Society. When H+H was formed in 1815, Handel was the old and Haydn was the new; Haydn had only died six years earlier, but it comes as no surprise that it was the inspiration of Handel's oratorios (and in particular *Messiah* and *Israel in Egypt*) that gave Haydn the impetus to compose *The Creation*. It was very much the culmination of a colossal career and a work of great love and faith. "I was never so devout as during the time that I was working on *The Creation*," Haydn wrote. "Every day I fell to my knees and begged God to grant me the strength for a happy completion of this work."

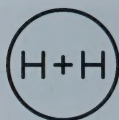
We performed Part One of this masterpiece on Christmas Day 1815 and gave its first complete US performance four years later at Boylston Hall, both times sung to the exotic English text based on the Book of Genesis and Milton's *Paradise Lost*. The first time we performed it here in this august hall was in 1902, and here we are today recording it for posterity. There is always much discussion as to which language it should be sung in—German or English. The language is so descriptive that, quite frankly, it brings out the best in both. Suffice it to say that the work was published bilingually in 1800, and it is believed that Haydn himself preferred the English language to be used when performing it in English-speaking countries. We will honor Haydn's wish, and for that reason I have assembled a cast whose knowledge of the language is exemplary and whose vocal colors will bring this glorious writing to life.



PHOTO: JAMES DOYLE

PROGRAM

HAYDN *THE CREATION*



FRIDAY, MAY 1, 2015 AT 7.30PM
SUNDAY, MAY 3, 2015 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*

Sarah Tynan, *soprano (Gabriel and Eve)*

Jeremy Ovenden, *tenor (Uriel)*

Matthew Brook, *bass-baritone (Raphael and Adam)*

Margaret Lias, *mezzo-soprano*

Handel and Haydn Society Period Instrument Orchestra and Chorus

The Creation, Hob. XXI:2

Joseph Haydn
(1732-1809)

Part One

Introduction: *The Representation of Chaos*

Scene 1

Scene 2

Scene 3

Scene 4

Part Two

Scene 1

INTERMISSION

Part Two

Scene 2

Part Three

Scene 1

Scene 2

Scene 3

Final Scene

Program Sponsors

This program is supported in part by an award from the National Endowment for the Arts.



This program is generously underwritten by John J. Winkleman Jr.

The artists' appearances are made possible by the generous support of the following individuals:

Timothy & Maren Robinson, *sponsors of Harry Christophers, conductor*
Matthew & Susan Weatherbie, *sponsors of the Handel and Haydn Society Period Instrument Orchestra*

Mary & Sherif Nada, *sponsors of the Handel and Haydn Society Chorus*

Anne & David Gergen, *season sponsors of Guy Fishman, cello*

The Handel and Haydn Society Bicentennial is sponsored by The Parthenon Group.

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The Handel and Haydn Society Chorus is funded in perpetuity by Jane & Wat Tyler.

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TODAY'S PERFORMANCE IS BEING RECORDED FOR COMMERCIAL RELEASE.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Photography and recording of any kind are strictly prohibited.

The Handel and Haydn Society is grateful to the Mattina R. Proctor Foundation, the Peacewoods Charitable Fund, Peter G. Manson & Peter A. Durfee, and John J. Winkleman Jr. for supporting the recording *Haydn The Creation*.

The concert runs approximately 2 hours and 15 minutes, including intermission. Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

The Handel and Haydn Society is a proud member of Chorus America (chorusamerica.org) a national organization that supports and promotes professional, volunteer, and youth choruses, and of Early Music America (earlymusic.org), a service organization that supports the field of early music in North America.



The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund (provocal.org).

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HARRY CHRISTOPHERS, CBE

ARTISTIC DIRECTOR

The Bicentennial Chair

The 2014–2015 Bicentennial Season marks Harry Christophers' sixth as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the US by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, will be screened in 2015.

Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.

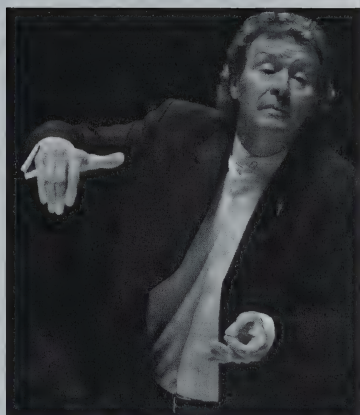


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MASSART STUDENT ARTWORK INSPIRED BY HAYDN *THE CREATION*



MASSART STUDENT KRISTA PERRY WITH HER ARTWORK FROM LAST YEAR'S PROJECT: HANDEL

The Handel and Haydn Society is proud to continue a creative partnership with the Massachusetts College of Art and Design this season. Through *Project: Haydn*, the institutions explore the impact of multidisciplinary learning; demonstrate the ways in which a performing arts organization and an artistic institution of higher education can engage students, educators, concertgoers, and the global internet community; and test the public's conceptions of the arts.

Under the instruction of MassArt faculty members, junior class students in the Illustration department created works of visual art inspired by Joseph Haydn's oratorio, *The Creation*. H+H Christopher Hogwood Historically Informed Performance Fellow Teresa M. Neff and H+H musicians visited classes to give students greater insight into who Haydn was, how he approached composition, the story of *The Creation*, and the music of this masterwork. In April, a panel of MassArt faculty and H+H patrons selected 15 works to display at Symphony Hall during today's performance. You may view the artwork in the Cabot-Cahners Room on the first balcony level.

Visit handelandhaydn.org to explore all of the artwork created for *Project: Haydn*. Thank you to Copley Art & Framing for its generous support of this project.

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HANDEL AND HAYDN SOCIETY

ARTIST PROFILES



Sarah Tynan, soprano (*Gabriel and Eve*)

British soprano Sarah Tynan, who is much sought after on both the opera and concert platforms, is making her Handel and Haydn Society debut. A versatile performer, she is renowned for her performances of the Baroque, Classical and contemporary repertoire and appears regularly with leading orchestras and ensembles.

This past season, Tynan sang in the world premiere of Dai Fujikura's new opera *Solaris* at Théâtre des Champs-Élysées, Opéra de Lille, and Opéra de Lausanne. Other highlights included her role debut as Romilda in Handel's *Xerxes* at English National Opera, Ryan Wigglesworth's *Augenlieder* with the City of Birmingham Symphony Orchestra, Handel's *Messiah* with the Bournemouth Symphony Orchestra, and Orff's *Carmina Burana* with the BBC Philharmonic and Royal Philharmonic Orchestra.

On the concert platform, Sarah Tynan recently sang Mahler's Symphony No. 8 (*Symphony of a Thousand*) with the Royal Scottish National Orchestra and Peter Oundjian, Viennese Gala concerts with the Orchestra of Opera North, and Mendelssohn's *A Midsummer Night's Dream* in Glyndebourne's Vladimir Jurowski Celebration Concert. She has worked with distinguished conductors, including Lorin Maazel, Sir Roger Norrington, Sir Andrew Davis, Richard Hickox, Paul McCreesh, Edward Gardner, and Jaap van Zweden.

Tynan studied at the Royal Northern College of Music and the Royal Academy of Music where she was awarded the Queen's Commendation for Excellence.

Jeremy Ovenden, tenor (*Uriel*)

Making his H+H debut, Jeremy Ovenden studied with Norman Bailey and Neil Mackie at The Royal College of Music and Drama, London. He won the Ian Fleming Trust Award and continued his studies with tenor Nicolai Gedda. He has sung at La Scala (Milan) with Riccardo Muti and Gustavo Dudamel, Berlin Staatsoper, Frankfurt Oper, Vienna Musikverein, La Monnaie (Brussels), and Netherlands Opera, and also appears regularly on the concert platform. Ovenden's roles have included, among others, Ferrando (Mozart's *Così fan tutte*), Jupiter (Handel's *Semele*), Don Ottavio (Mozart's *Don Giovanni*) with Daniel Barenboim, Monteverdi's *Orfeo*, Oronte (Handel's *Alcina*), and Fracasso in Mozart's *La finta semplice*.

His concert appearances have included the Bach Passions, Magnificat, *Christmas Oratorio*, and B-Minor Mass; Handel's *Acis and Galatea*, *Messiah*, *Samson*, *Saul*, *Theodora*, and *Judas Maccabeus*; Mozart's *Coronation Mass* and *Requiem*; Haydn's *Creation*; Mendelssohn's *Elijah*; Rossini's *Petite Messe Solennelle*; and Britten's *Serenade for Tenor, Horn, and Strings*. He has also given recitals of Schubert's song cycles *Die schöne Müllerin* and *Winterreise*.

Jeremy's extensive discography includes recordings of the Bach Passions, Handel's *Saul* with René Jacobs, Haydn's *The Seasons* and *Creation*, and Book VIII of Monteverdi's *Madrigals*.

Matthew Brook, bass-baritone (*Raphael and Adam*)

A frequent performer with H+H, bass-baritone Matthew Brook returns after critically-praised performances in H+H's 2014 Handel *Samson* and 2012 Bach *St. Matthew Passion*. He has appeared as a soloist through Europe, Australia, South Africa, and the Far East, and has sung extensively as a recitalist and concert artist. He has also performed at many of Europe's top festivals, including The Edinburgh Festival and the BBC Proms.

Brook leapt to fame with his 2007 Gramophone Award-winning recording of Handel's *Messiah* with the Dunedin Consort, followed by equally critically-acclaimed recordings of Handel's *Acis and Galatea* and the *St. Matthew Passion*. Recent and future highlights include recordings of Bach's *Christmas Oratorio* and Rameau's *Anacreon* with the Orchestra of the Age of Enlightenment, Handel's *Jephtha* with The Sixteen, and performances of Bach's *St. John Passion* with the Monteverdi Choir and *St. Matthew Passion* with Soli Deo Gloria in Chicago with John Nelson and with the Seattle Symphony Orchestra with Ludovic Morlot.

Brook has also performed to great acclaim Vaughan Williams' *Sea Symphony* with the Hallé Orchestra, Brahms' *German Requiem* with the Royal Northern Sinfonia, Rossini's *Petite Messe Solennelle* with the King's Consort, Stravinsky's *Pulcinella* with the BBC National Orchestra of Wales, and the world premiere of Barry Guy's *Time Passing* with Camerata Zurich.



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Chorus prepared by Harry Christophers

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Jessica Cooper
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Camila Parias
Jessica Petrus
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Erika Vogel
Brenna Wells
Mariah Wilson
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Tenor

Jonas Budris
Marcio de Oliveira
Ethan DePuy
Thomas Gregg
Randy McGee
Alexander Nishibun
Eric Perry
Alex Powell
Stefan Reed
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Alto

Julia Cavallaro
Carrie Cheron
Douglas Dodson
Mary Gerbi
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Catherine Hedberg
Margaret Lias
Miranda Loud
Clare McNamara
Gerrod Pagenkopf

Bass

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Thomas Dawkins
Bradford Gleim
Scott Allen Jarrett
Zachary Lenox
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OVATION!

POST-CONCERT CELEBRATION
AND FAREWELL TO MARIE-HÉLÈNE BERNARD

Raise a glass to Harry Christophers and the Period Instrument Orchestra and Chorus for an unforgettable 2014-2015 Bicentennial Season and say farewell to Executive Director and CEO Marie-Hélène Bernard.

Sunday, May 3, 2015
Immediately following the performance

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Thank you, Marie-Hélène Bernard!

After eight years of extraordinary leadership, Marie-Hélène Bernard is stepping down next month as H+H Executive Director and CEO. We will miss her clarity of vision, creativity, and sincere belief in what this organization stands for and is capable of.



PHOTO: GREG HENRI

Marie-Hélène's tenure with H+H has been a period of growth for the organization, and featured the arrival of Harry Christophers as artistic director, the expansion of H+H's educational programs, and the deepening of its community partnerships. H+H's budget and endowment have grown and its capital campaign has reached \$10 million toward a \$12 million goal. The current Bicentennial celebrations are a testament to, and proof of, Marie-Hélène's tenacity and unmatched ability to bring people together to accomplish ambitious goals.

We are grateful to Marie-Hélène for her incredible talent and generous spirit. We wish her the very best in her new role as President and CEO of the St. Louis Symphony!

In Marie-Hélène's honor, we have established the Executive Director Fund for Excellence. This endowment fund will provide a dedicated resource to further strategic projects that Marie-Hélène championed during her tenure, with an emphasis on artistic and organizational excellence; diversity, community involvement and education, as well as the exploration of new initiatives and opportunities. For information or to contribute, contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

HANDEL & HAYDN SOCIETY

MUSICAL FESTIVAL, 1857.

THURSDAY MORNING, 21ST,

“CREATION”

L B Barnes Sec'y.

PROGRAM NOTES INEXHAUSTIBLE GENIUS

Although the Handel and Haydn Society premiered the whole of Haydn's *Creation* on February 16, 1819, this oratorio was one of two on which H+H focused from its inception (the other is Handel's *Messiah*). Part One of *The Creation* was sung at the first H+H concert on December 25, 1815. More of the oratorio was prepared after that and over three concerts in April 1817 both *Messiah* and *The Creation* were presented “side-by-side”; that is, the first part of each work was sung at the first concert followed by both second parts on a subsequent concert and third parts on another concert, so that the audience could decide their “comparative merits.” No consensus was ever recorded, but a fourth concert, featuring highlights from both oratorios, was added to accommodate the demand for tickets.

Since 1819, Haydn's *Creation* has been performed 90 times by H+H. It was the opening work for the first H+H

music festival in 1857 and was often referred to as the “Easter” oratorio—a counterbalance to *Messiah* as the “Christmas” oratorio—because it was frequently performed in the spring.

Much of the information about Haydn's youth comes from Haydn himself. In a letter he wrote in 1776, as well as in conversations with his biographers, the composer tells us that music was always a part of his life, and that his father, a master wheelwright, wrote simple pieces that Haydn could sing correctly “as a boy of five.” By six years old, Haydn “boldly sang masses down from the choir loft, and could get around on the harpsichord and violin.”

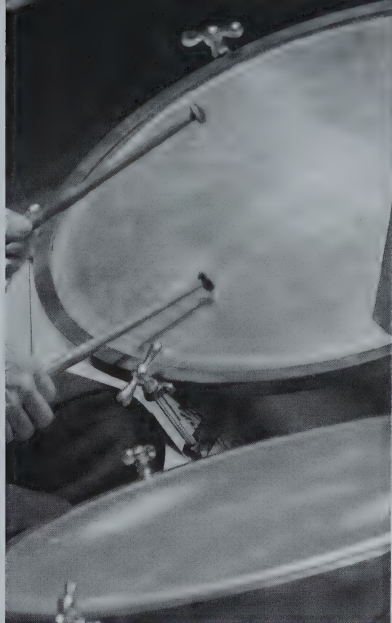
His musical talents took him first to nearby Hainburg and later, when Haydn was about eight years old, to St. Stephen's Cathedral in Vienna where he sang in the choir “and at court to great applause” for the next

ten years. After leaving St. Stephen's, Haydn said he had to "eke out a wretched existence" by teaching, playing organ and violin for church services, and performing in instrumental ensembles. By 1757, however, he had gained a strong enough reputation as a composer to be hired as the Kapellmeister (music director) to Count Morzin.

In 1761, Haydn was formally appointed Vice-Kapellmeister to the Esterházy house, one of the most powerful and influential families in the Austrian empire. He was actively employed by the family until 1790, when Prince Nikolaus died and his successor disbanded the court orchestra. Although Haydn was officially retained by the new prince, he was free to pursue other opportunities as well. At this time, the violinist and Bonn-born entrepreneur Johann Peter Salomon invited Haydn to England. In 1780, Salomon had moved to London, where he soon began organizing concerts featuring internationally-known artists. Procuring Haydn as a guest was Salomon's greatest feat. Haydn composed many works, including six symphonies, for the tour. Because it was so successful, a second tour was arranged for 1794-1795.

When Haydn was preparing to leave England in 1795, Salomon gave him a libretto that was reportedly "intended for but not set by Handel." This was to be an enticement for Haydn to return yet one more time to London, but not with new instrumental works as he had done with the previous two trips. This time, Haydn was asked to write an oratorio, continuing the English tradition begun by Handel and so closely associated with England by the end of the 18th century.

Haydn's response to this request for another visit and new oratorio was guarded; he took the libretto and said he would consider it. Once back in Vienna, however, Haydn's friend and patron, Baron Gottfried van Swieten presented Haydn with another option. Swieten, who later wrote that he "recognized at once that such an exalted subject would give Haydn the opportunity... to express the full power of his inexhaustible genius," offered to translate the English libretto into German, and Haydn could premiere his oratorio in Vienna. This offer appealed to the composer, who decided to construct it as a bilingual work—a first for Haydn and perhaps the first of its kind.



Instrument Spotlight: Timpani

Timpani or kettledrums are commonly used in orchestral compositions because they can be tuned to specific pitches by means of tightening or loosening the drumheads. Kettledrums are depicted in artifacts from about 700 BC. Often associated with the military, pairs of kettledrums were used in conjunction with trumpets in the 13th century. Jean-Baptiste Lully's opera *Thésée* from 1675 is considered the first work to use timpani in an orchestra.

Haydn, who studied timpani, included the instrument in many of his symphonies and choral works. In *The Creation*, Haydn requires the timpanist to change the pitch seven times.

The timpani heard in today's concert were donated to H+H through the estate of John Grimes.

The World Beyond

1732

Haydn is born in Rohrau, Lower Austria.

1739/1740

Haydn joins the Choir School at St. Stephen's Cathedral in Vienna.

According to the composer he sang there "until into my 18th year." After being dismissed from the choir, Haydn worked as a freelance musician and composer in Vienna.

1757

Daredevil John Childs, nicknamed "The Flying Man," descends by a rope suspended 700 feet from the steeple of the North Church in Boston. He repeats the stunt while firing pistols before Boston officials order him to stop.

1760

After being hired as music director (Kapellmeister) for Count Morzin, Haydn marries Maria Anna Aloysia Apollonia Keller. Although they remain together until her death in 1800, it was an unhappy marriage.

1761

Haydn is named assistant music director for the Esterházy family. Haydn becomes music director about five years later.

1763

The Treaty of Paris ends the Seven Years' (or French and Indian) War.

1775

The battles of Lexington and Concord are the first military campaigns of the American Revolution.

1790

Haydn's first trip to London begins on December 15 when he and the impresario Johann Peter Salomon leave Vienna. They cross the English Channel on New Year's Day, 1791.

1790

French painter Jacques-Louis David begins work on *Le Serment du Jeu de paume* (*The Tennis Court Oath*) which depicts one of the pivotal events in the French Revolution. The painting was never completed.

1794

Haydn embarks on his second trip to London.

April 30, 1798

The Creation (*Die Schöpfung*) premieres in Vienna in a private performance at the Schwarzenberg Palace.

March 19, 1799

The Creation receives its first public performance in Vienna's Burgtheater.

1807

American poet Henry Wadsworth Longfellow is born in Portland, Maine.

1809

Haydn dies in Vienna.

Baron van Swieten was the founder of the *Gesellschaft der associierten Kavaliers* (Society of Gentlemen), a group of noblemen who sponsored contemporary music performances in Vienna. Swieten organized the concerts, hired the musicians, and sometimes conducted rehearsals for the group. Performances were held first at the homes of members, and tickets were limited. If the concert was considered a success, then public performances were held. The members of the *Gesellschaft* paid a fee in addition to assuming all of the costs associated with a performance. Composers received the profits from ticket sales. It was for *Gesellschaft* performances that Mozart arranged Handel oratorios such as *Messiah* in the late 1780s; Mozart was also hired as conductor.

On behalf of the *Gesellschaft*, Swieten commissioned Haydn to compose *The Creation*. Haydn was paid 500 ducats (about \$5,000 today) to compose the piece and he received the proceeds from the public performances sponsored by the *Gesellschaft*. Haydn composed *The Creation* between October 1796 and April 1798; it was premiered at a private performance in Vienna on April 30, 1798. It was tremendously successful and given another four times before the public premiere on March 19, 1799.

The Creation is set for three soloists, chorus, and orchestra. The soloists, named for the archangels Gabriel (soprano), Uriel

(tenor), and Rapheal (bass), narrate and comment with the chorus on each act of creation.

The text is based on both the Old Testament (Genesis chapters 1 and 2, plus Psalms 19 and 104) and *Paradise Lost* by the great English poet John Milton (1608-1674). The story describes the creation of the world; the first two parts of the oratorio detail the six days of creation, divided as Day 1 to Day 4 and Day 5 to Day 6, respectively. These are the divine acts and are distinctively different from Part Three which introduces Adam and Eve.

The orchestral opening, *The Representation of Chaos*, is a beautifully evocative introduction which reverberates throughout much of the oratorio. Many of the texts are very descriptive and Haydn, with the urging of his librettist Swieten, "text paints," or creates a musical analogy for the text. For example, Part Two opens with Day 5, the creation of sea life and birds. This is followed by an aria sung by Gabriel in which specific birds, (the eagle, lark, dove, and nightingale) are named. With each, Haydn constructs a melody related to that animal. This kind of text painting is simply delightful; however, that is not all there is to this oratorio.

Haydn calls for an orchestra that is larger than the standard 18th-century ensemble of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, and continuo. He adds contrabassoon and three trombones, in addition to a third flute for the final chorus of Part Two, *Achieved is the glorious work*. Each movement of the oratorio is a different combination of orchestral colors from the array of woodwind solo passages in the opening movement *Representation of Chaos* to the clarinet, bassoon, and string introduction to No. 9 (*With verdure clad*) and the combination of winds

that accompanies the Part Three duet, *Graceful consort! At thy side*.

The choruses in *The Creation* are special. The brief opening chorus, a continuation and elaboration of the opening solo recitative *In the beginning*, moves from mysterious to jubilant within the space of ten measures. That pairing of soloist with chorus returns in *Now vanish before the holy beams* in which the chorus is both the last vestiges of chaos and the order of "a newly created world." The final chorus of Part One, which incorporates all three soloists, reaffirms this order.

The final chorus of Part Three reflects and unifies the choruses that close Parts One and Two. This chorus is in the same key as *Achieved is the glorious work*, which concludes Part Two and, similar to the final chorus of Part One, blends soloists with the whole ensemble.

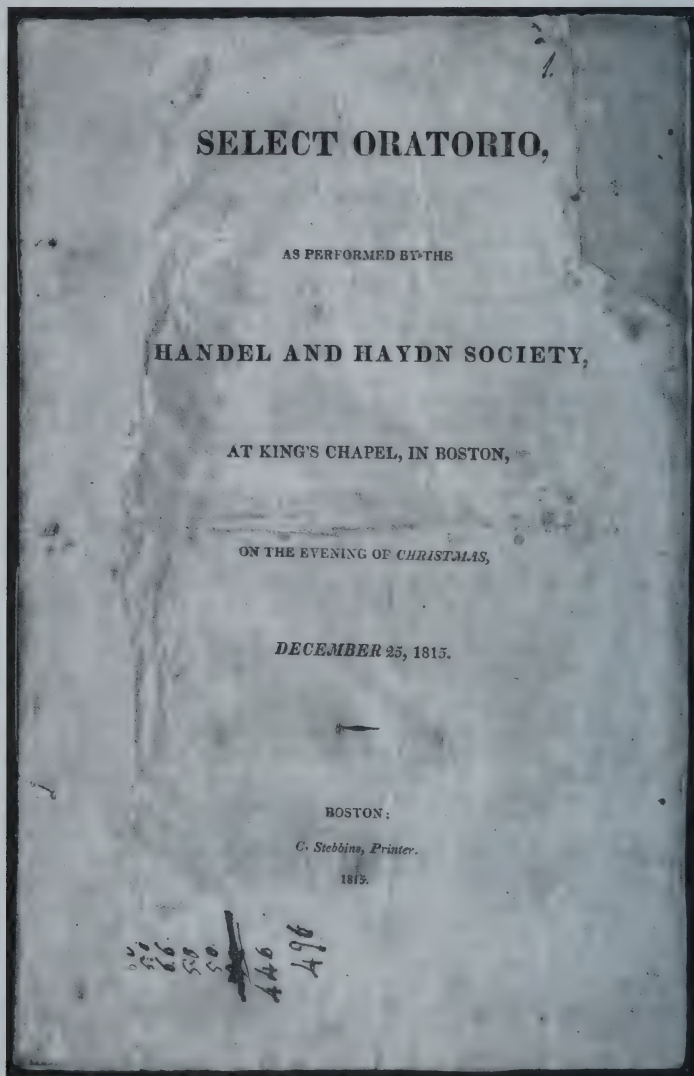
The Creation was a special work for Haydn, who had composed over 104 symphonies, over 70 string quartets, operas, masses, concertos, and solo pieces. Just at the turn of the 19th century, Haydn said, "I was never so devout as when I was at work on *The Creation*; I fell on my knees each day and begged God to grant me the strength to finish the work." The oratorio was performed 43 times in Vienna during Haydn's life; he conducted about half of those performances and attended several of the others. The work was also performed throughout Europe and remains a favorite with audiences today.

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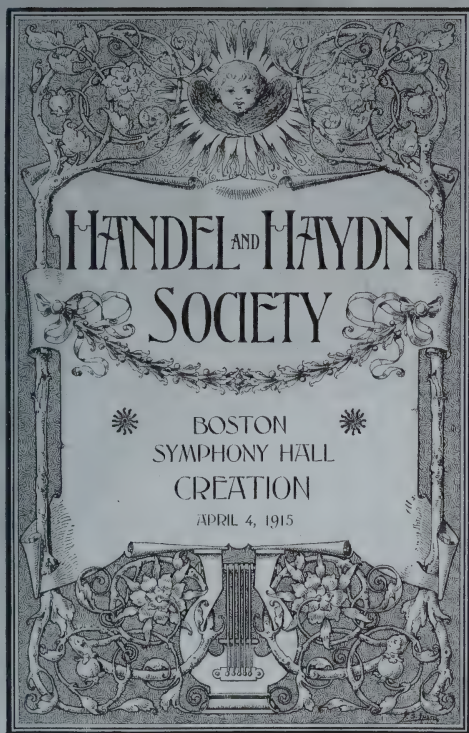
2014-2015 CHRISTOPHER HOGWOOD HISTORICALLY INFORMED PERFORMANCE FELLOW

BICENTENNIAL BEAT FROM THE ARCHIVES

Part One of Haydn's *Creation* opened the first Handel and Haydn Society concert on December 25, 1815.

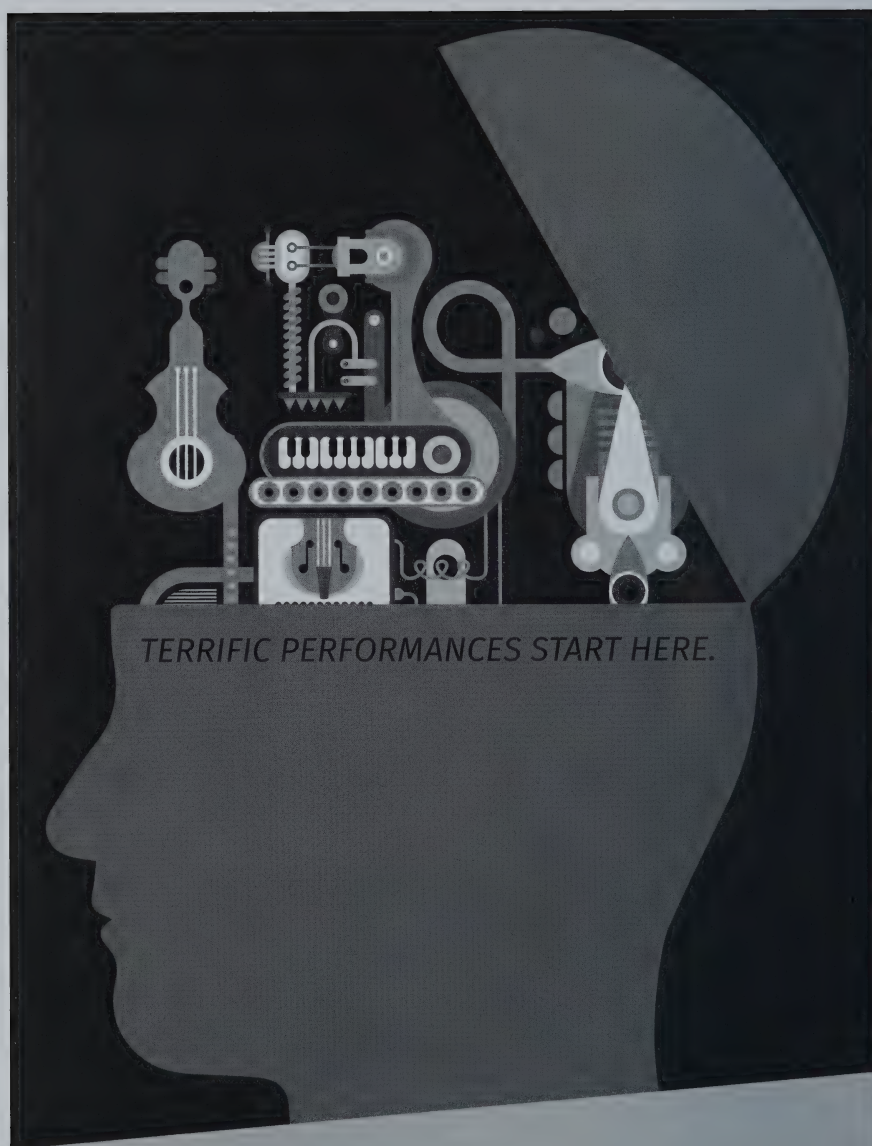


The program for the December 25, 1815 concert. Notice the column of numbers and "496" on the program cover; this was the total number of tickets sold for the first concert. The remainder of the nearly 1,000-member audience received complimentary tickets. Still, the concert was declared a complete financial and artistic success. It was repeated in January 1816.



The Handel and Haydn Society gave the American premiere of the complete *Creation* in 1819. Since then, H+H has performed the oratorio 90 times. *The Creation* was sung at H+H music festivals in the 19th century and performed for the 100th, 125th, and 175th anniversary celebrations.

Explore more items from the archives and learn stories from H+H's past in the book published for H+H's Bicentennial, *The Handel and Haydn Society Bringing Music to Life for 200 Years*. Available for purchase in two full-color editions: a numbered special edition bound in full cloth and signed by Harry Christophers for \$200 and a standard edition for \$40. Take home your copy today from the H+H Shop or order online at handelandhaydn.org/shop.



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NEC NEW
ENGLAND
CONSERVATORY

HAYDN
THE CREATION
PROGRAM TEXTS

Text by Baron Gottfried van Swieten (1733–1803)

Part One

ORCHESTRAL PRELUDE: THE REPRESENTATION OF CHAOS

SCENE 1

RECITATIVE AND CHORUS

Raphael

In the beginning God created the heaven and the earth; and the earth was without form and void; and darkness was upon the face of the deep.

Chorus

And the Spirit of God moved upon the face of the waters; and God said: Let there be Light, and there was Light.

Uriel

And God saw the Light, that it was good; and God divided the light from the darkness.

ARIA AND CHORUS

Uriel

Now vanish before the holy beams the gloomy, dismal shades of dark; the first of days appears. Disorder yields to order fair the place. Affrighted fled hell's spirits, black in throngs; down they sink in the deep of abyss, to endless night.

Chorus

Despairing, cursing rage attends their rapid fall. A new created world springs up at God's command.

SCENE 2

RECITATIVE

Raphael

And God made the firmament, and divided the waters, which were under the firmament, from the waters, which were above

the firmament, and it was so. Outrageous storms now dreadful arose; as chaff by the winds are impelled the clouds. By heaven's fire the sky is enflamed, and awful rolled the thunders on high. Now from the floods in streams ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

SOLO AND CHORUS

Gabriel

The marv'llous work beholds amaz'd the glorious hierarchy of heav'n, and from th'ethereal vaults resound the praise of God, and of the second day.

Chorus

And from th'ethereal vaults resound the praise of God, and of the second day.

SCENE 3

RECITATIVE

Raphael

And God said: Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land earth, and the gathering of waters called He seas; and God saw that it was good.

ARIA

Raphael

Rolling in foaming billows uplifted roars the boist'rous sea. Mountains and rocks now emerge, their tops into the clouds ascend. Thro' th'open plains outstretching wide in serpent error rivers flow. Softly purling glides on thro' silent vales the limpid brook.

RECITATIVE

Gabriel

And God said: Let the earth bring forth grass, the herb yielding seed and the fruit tree yielding fruit after its kind, whose seed is in itself upon the earth; and it was so.

ARIA

Gabriel

With verdure clad the fields appear delightful to the ravish'd sense; by flowers sweet and gay enhanced is the charming sight. Here vent their fumes the fragrant herbs; here shoots the healing plant. By load of fruits th'expanded boughs are press'd; to shady vaults are bent the tufty groves; the mountain's brow is crown'd with closed wood.

RECITATIVE

Uriel

And the heavenly host proclaimed the third day, praising God and saying:

Chorus

Awake the harp, the lyre awake!
In shout and joy your voices raise!
In triumph sing the mighty Lord!
For He the heavens and earth has clothed in stately dress.

SCENE 4

RECITATIVE

Uriel

And God said: Let there be lights in the firmament of heaven to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons, and for days and for years. He made the stars also.

RECITATIVE

Uriel

In splendor bright is rising now the sun and darts his rays; an am'rous, joyful, happy spouse, a giant proud and glad to run his measur'd course. With softer beams and milder light steps on the silver moon thro' silent night. The space immense of th'azure sky innum'rous host of radiant orbs adorns, and the sons of God announced the fourth day in song divine, proclaiming thus His power:

TRIO AND CHORUS

Chorus

The heavens are telling the glory of God; the wonder of his works displays the firmament.

Gabriel, Uriel, Raphael

To day that is coming speaks it the day; the night that is gone to following night.

Chorus

The heavens are telling the glory of God; the wonder of his works displays the firmament.

Gabriel, Uriel, Raphael

In all the lands resounds the word, never unperceived, ever understood.

Chorus

The heavens are telling the glory of God; the wonder of his works displays the firmament.

Please turn page quietly.

Part Two

SCENE 1

RECITATIVE

Gabriel

And God said: Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

ARIA

Gabriel

On mighty pens uplifted soars the eagle aloft, and cleaves the sky in swiftest flight to the blazing sun. His welcome bids to morn the merry lark, and cooing calls the tender dove his mate. From ev'ry bush and grove resound the nightingale's delightful notes. No grief affected yet her breast, nor to a mournful tale were tun'd her soft, enchanting lays.

RECITATIVE

Raphael

And God created great whales, and ev'ry living creature that moveth, and God blessed them, saying: Be fruitful all, and multiply! Ye winged tribes, be multiplied, and sing on ev'ry tree! Multiply, ye finny tribes, and fill each wat'ry deep! Be fruitful, grow and multiply! And in your God and Lord rejoice!

RECITATIVE

Raphael

And the angels struck their immortal harps, and the wonders of the fifth day sang.

TRIO AND CHORUS

Gabriel

Most beautiful appear, with verdure young adorn'd the gently sloping hills. Their narrow, sinuous veins distill in crystal drops the fountain fresh and bright.

Uriel

In lofty circles plays, and hovers thro' the sky the cheerful host of birds. And in the flying whirl the glitt'ring plumes are dyed as rainbows by the sun.

Raphael

See flashing thro' the wet in thronged swarms the fry on thousand ways around. Upheaved from the deep, the immense Leviathan sports on the foaming wave.

Gabriel, Uriel, Raphael

How many are thy works, O God! Who may their numbers tell? Who? O God! Who may their numbers tell?

Chorus

The Lord is great, and great His might; His glory lasts forever, and evermore.

Intermission

SCENE 2

RECITATIVE

Raphael

And God said: Let the earth bring forth the living creature after his kind; cattle and creeping thing, and beasts of the earth after their kind.

RECITATIVE

Raphael

Strait opening her fertile womb, the earth obey'd the word, and teem'd creatures numberless, in perfect forms and fully grown.

Cheerful roaring stands the tawny lion. In sudden leaps the flexible tiger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the sprightly steed. The cattle in herds already seeks his food on fields and meadows green. And o'er the ground, as plants, are spread the fleecy, meek and bleating flock. Unnumber'd as the sands in whirl arose the host of insects. In long dimensions creeps with sinuous trace the worm.

ARIA

Raphael

Now heav'n in fullest glory shone; earth smiles in all her rich attire. The room of air with fowl is fill'd, the water swell'd by shoals of fish; by heavy beasts the ground is trod. But all the work was not complete. There wanted yet that wond'rous being that grateful should God's pow'r admire, with heart and voice His goodness praise.

RECITATIVE

Uriel

And God created man in His own image. In the image of God created He him. Male and female created He them. He breathed into his nostrils the breath of life, and man became a living soul.

ARIA

Uriel

In native worth and honor clad, with beauty, courage, strength adorn'd, to heav'n erect and tall, he stands a man, the Lord and King of nature all. The large and arched front sublime of wisdom deep declares the seat, and in his eyes with brightness shines the

soul, the breath and image of his God. With fondness leans upon his breast the partner for him form'd, a woman fair and graceful spouse. Her softly smiling virgin looks, of flow'ry spring the mirror, bespeak him love, and joy, and bliss.

RECITATIVE

Raphael

And God saw ev'rything that He had made; and behold, it was very good; and the heavenly choir in song divine thus closed the sixth day.

CHORUS AND TRIO

Chorus

Achieved is the glorious work; the Lord beholds it and is pleas'd. In lofty strains let us rejoice! Our song let be the praise of God!

Gabriel, Uriel

On thee each living soul awaits; from thee, O Lord, they beg their meat. Thou openest thy hand and sated all they are.

Raphael

But as to them thy face is hid, with sudden terror they are struck. Thou tak'st their breath away; they vanish into dust.

Gabriel, Uriel, Raphael

Thou lett'st thy breath go forth again, and life with vigor fresh returns. Revived earth unfolds new force and new delights.

Chorus

Achieved is the glorious work. Our song let be the praise of God! Glory to His name forever; He sole on high exalted reigns, alleluia.

Please turn page quietly.

Part Three

SCENE 1

RECITATIVE

Uriel

In rosy mantle appears, by tunes sweet awak'd, the morning young and fair. From the celestial vaults pure harmony descends on ravished earth. Behold the blissful pair, where hand in hand they go! Their flaming looks express what feels the grateful heart. A louder praise of God their lips shall utter soon. Then let our voices ring, united with their song!

SCENE 2

DUET AND CHORUS

Adam, Eve

By thee with bliss, O bounteous Lord, the heav'n and earth are stor'd. This world, so great, so wonderful, Thy mighty hand has fram'd.

Chorus

For ever blessed be His pow'r! His name be ever magnified!

Adam

Of stars the fairest, o how sweet thy smile at dawning morn! How brighten'st thou, O sun, the day, thou eye and soul of all!

Chorus

Proclaim in your extended course th'almighty pow'r and praise of God!

Eve

And thou that rules the silent night, and all ye starry host, spread wide and ev'rywhere His praise in choral songs about!

Adam

Ye strong and cumb'rous elements, who ceaseless changes make, ye dusky mists and dewy steams, who raise and fall thro' th'air,

Adam, Eve, Chorus

Resound the praise of God our Lord! Great His name, and great His might.

Eve

Ye purling fountains tune His praise, and wave your tops ye pines! Ye plants exhale, ye flowers breathe at Him your balmy scent!

Adam

Ye that on mountains stately tread, and ye, that lowly creep, ye birds, that sing at heaven's gate, and ye, that swim the stream,

Adam, Eve, Chorus

Ye living souls extol the Lord! Him celebrate, Him magnify!

Adam, Eve

Ye valleys, hills, and shady woods, our raptur'd notes ye heard; from morn to ev'n you shall repeat our grateful hymns of praise.

Adam, Eve, Chorus

Hail, bounteous Lord! Almighty, hail! Thy word call'd forth this wond'rous frame. Thy pow'r adore the heav'n and earth; we praise Thee now and evermore.

SCENE 3

RECITATIVE

Adam

Our duty we performed now in
off'ring up to God our thanks.
Now follow me, dear partner
of my life! Thy guide I'll be, and
ev'ry step pours new delights
into our breast, shows wonders
ev'rywhere. Then may'st thou
feel and know the high degree
of bliss the Lord allotted us, and
with devoted heart His bounty
celebrate. Come follow me! Thy
guide I'll be.

Eve

O thou, for whom I am! My help,
my shield, my all! Thy will is law
to me. So God, our Lord, ordains,
and from obedience grows my
pride and happiness.

DUET

Adam

Graceful consort! At thy side
softly fly the golden hours. Ev'ry
moment brings new rapture; ev'ry
care is put to rest.

Eve

Spouse adored! At thy side purest
joys o'erflow the heart. Life and all
I am is thine; my reward thy love
shall be.

Adam, Eve

The dew dropping morn, O how
she quickens all! The coolness of
ev'n, O how she all restores! How
grateful is of fruit the savor sweet!
How pleasing is of fragrant bloom
the smell! But without thee, what
is to me the morning dew, the
breath of ev'n, the sav'ry fruit,
the fragrant bloom! With thee
is ev'ry joy enhanced, with thee
delight is ever new; with thee is
life incessant bliss; thine it whole
shall be.

FINAL SCENE

RECITATIVE

Uriel


O happy pair, and always happy
yet, if not misled by false conceit;
ye strive at more as granted is,
and more to know as know ye
should!

CHORUS

Sing the Lord, ye voices all! Utter
thanks, ye all His works! Celebrate
His pow'r and glory! Let His name
resound on high! The Lord is
great; His praise shall last for aye.
Amen.



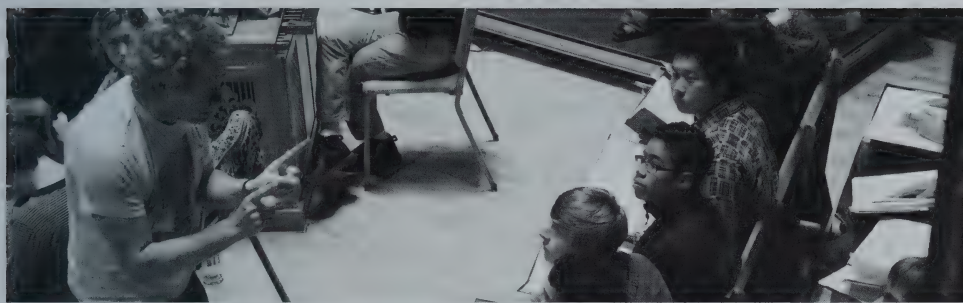
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The Education Program is endowed in perpetuity by Karen S. and George D. Levy. Special thanks to Willma H. Davis, season sponsor of Alyson Greer, the Young Women's Chorus, and the Young Women's Chamber Choir and to Lucas Wegmann, sponsor of Kevin McDonald and the Young Men's Chorus.

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PHOTO: JAMES DOYLE

H+H at King's Chapel

Tuesday, May 5
12.15pm
58 Tremont St., Boston
Free admission

Members of the H+H Chorus perform a program of Italian madrigals with an emphasis on Monteverdi's five-voice setting of *Lamento d'Arianna*. Performers include soprano Brenna Wells, mezzo-soprano Mary Gerbi, tenor Marcio de Oliveira, baritone Sumner Thompson, bass-baritone David McFerrin, and Catherine Liddell on the theorbo.

H+H at the African Meeting House

Thursday, May 14
7pm
46 Joy St., Boston
\$10

Members of the H+H Chorus, led by countertenor Reginald Mobley, sing works by African-American composers. Purchase tickets at handelandhaydn.org.

H+H at King's Chapel

Tuesday, June 9
12.15pm
58 Tremont St., Boston
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Scott Allen Jarrett conducts members of the H+H Chorus.

Full season listing available at
handelandhaydn.org/education/community-programs.

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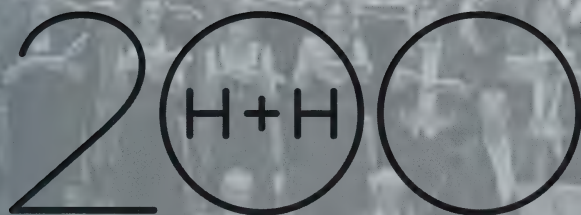


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at NEC's Jordan Hall

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Mar 11 at 7.30pm + Mar 13 at 3pm
at Symphony Hall

HANDEL *MESSIAH*

Nov 27 at 7.30pm, Nov 28 at 3pm,
Nov 29 at 3pm at Symphony Hall

MOZART AND BEETHOVEN

Apr 8 at 7.30pm at NEC's Jordan Hall
Apr 10 at 3pm at Sanders Theatre

BACH CHRISTMAS

Dec 17 at 7.30pm + Dec 20 at 3pm
at NEC's Jordan Hall

HANDEL *SAUL*

Apr 29 at 7.30pm + May 1 at 3pm
at Symphony Hall

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Jan 29 at 7.30pm + Jan 31 at 3pm
at Symphony Hall

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
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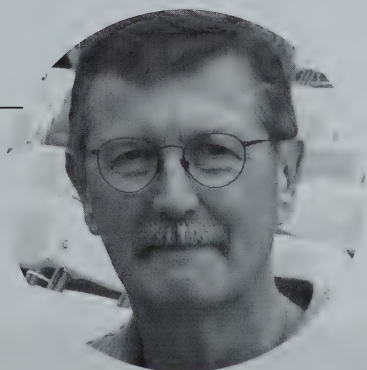
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MY H+H: COLLECTING TESTIMONIALS TO CELEBRATE 200 YEARS

"It was New Year's Eve 1971. I had never set foot inside Symphony Hall. With another student couple, we attended a special 8pm performance of Haydn's *Creation* conducted by Thomas Dunn. We couldn't resist a classy concert combined with an H+H party to usher in 1972. The concert was warm, joyous, uplifting. As we left the after-party in the wee-hour chill, the fertility and verdure of nature evoked by the *Creation* seemed remote; dewy spring wasn't about to bloom in Boston. Yet a fresh new year was here, and that whole evening was a fitting, happy way to greet it."

WES MOTT, H+H ATTENDEE



Share your story and be a part of history.

We are gathering memories, photos, and impressions to create a snapshot of H+H at 200 for our Bicentennial Exhibition. Please visit www.handelandhaydn.org/my-hh or tag #myhandh200 to join the conversation

Read more tributes and memories of H+H in the commemorative magazine published for the Bicentennial. Pick up a copy at the Shop today or online at handelandhaydn.org/shop.

For more information, contact Haley Brown at hbrown@handelandhaydn.org or 617 262 1815.

INSTRUMENTAL VOICES

A Campaign for H+H



PHOTO: JAMES DOYLE

In 1815, a group of passionate Bostonians joined their voices together to perform the music closest to their hearts. In the 200 years since, the Handel and Haydn Society has grown to include thousands more voices, all of which have played instrumental roles in shaping the organization that we know and love. Today, H+H is thriving as never before, so it is the perfect time to add voices to that ever-expanding chorus of support through the *Instrumental Voices* campaign.

With a goal of \$12 million, *Instrumental Voices* is the largest fundraising campaign ever mounted by an early music organization in the United States.

The campaign will sustain the vibrancy and continued excellence of H+H by supporting artistic initiatives, expanding educational programs, enhancing H+H's position of prominence in Boston and throughout the greater music community, and sustaining program quality and growth through endowment support.

The *Instrumental Voices* initiative also encompasses funding for the Bicentennial celebrations, including a free outdoor performance of Beethoven's Symphony No. 9, an interactive exhibit at the Boston Public Library, and the world premiere of a new work co-commissioned with the Library of Congress.

Thanks to the many generous donors listed on the opposite page, the campaign is off to a very strong start, but getting across the finish line will require the support of many others. For more information, visit handelandhaydn.org/campaign or contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

Instrumental Voices Campaign Donors: The Handel and Haydn Society would like to thank all generous donors as of March 23, 2015.

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To make a gift at this time, visit Patron Information at today's performance or go online at handelandhaydn.org/support. If you have any questions about your gift, you may contact Meagan McMullen, Associate Director, Annual Fund, at 617 262 1815 or mmcmullen@handelandhaydn.org.

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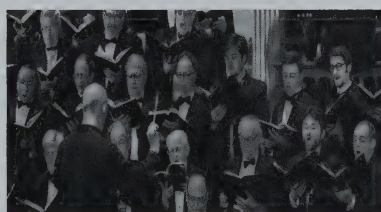
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The Handel and Haydn Society is grateful for the generosity of the many individuals and institutions that have helped support the 2015 *Society Ball*. This event, held on April 18 at Symphony Hall, celebrated H+H's Bicentennial and 200 years of music-making in Boston. Proceeds from this event will benefit our innovative artistic initiatives and our music education program that reaches 10,000 youth in more than 50 communities. The list below reflects the contributions made to *The Society Ball* as of March 31, 2015.

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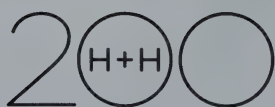
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Join the *1815 Society*

As the Handel and Haydn Society celebrates its Bicentennial year, now is a great time to help us “plan a legacy of music” to ensure our future. To find out more about the *1815 Society* and how you can become a member, contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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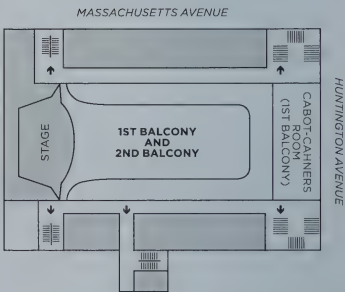
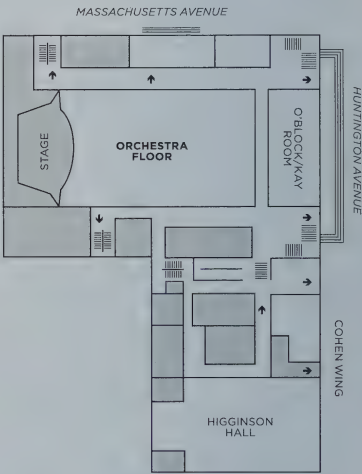
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PRE-CONCERT CONVERSATION

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Theatre: Inside the concert hall

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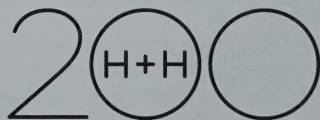
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